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CAMERA SCRIPT

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"DR. WHO AND THE SENSORITES"

SERIAL 'G'

EPISODE 2

TX 64

'THE UNWILLING WARRIORS'

by

Peter R. Newman

Producer ..... Verity Lambert
Director ..... Mervyn Pinfield
P.A. ..... David Conroy
A.F.M. ..... Valerie McCrimmon
Secretary ..... Cordelia Crawshaw

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Make-up Sup: .... Jill Summers
T.O.M. ..... Dave Hammond
Lighting Sup: ... Peter Murray
Sound Sup: ..... Jack Brummitt
Vision Mixer .... Graham Giles
CREW ..... TEN
F.A. ..... Bernard Havard

DESIGNER: RAYMOND CUSICK

CAMERA REHEARSAL - FRIDAY 5th JUNE 1964 - T.C.3.

Cameraarehearsal	10.30 - 1.00 pm
LUNCH	1.00 - 2.00 pm
Camera Reh. (With TK-6 from 2.00 pm)	2.00 - 7.00 pm
TEA BREAK (Approx.) PHOTO-CALL	3.45 - 4.15 pm
DINNER	7.00 - 8.00 pm
Line-up	8.00 - 8.30 pm

RECORDING: VT/T/22377 ..... 8.30 - 9.45 pm

Transmission: 27th June 1964: 5.15 - 5.40 pm

CAST LIST

DR. WHO ..... WILLIAM HARTNELL
IAN CHESTERTON .... WILLIAM RUSSELL
BARBARA WRIGHT .... JACQUELINE HILL
SUSAN FOREMAN ..... CAROLE ANN FORD
JOHN ..... STEPHEN DARTNELL
CAROL ..... ILONA RODGERS
MAITLAND ..... LORNE COSSETTE
1st SENSORITE ..... KEN TYLLSEN
2nd SENSORITE ..... JOE GREIG

TECHNICAL REQUIREMENTS

4 Pedestals

4 Booms

2 C.28 mics.

3 monitors

1 slung monitor

2 monitors in set.

Grams

Fo ldback

Roller Caption Machine

2 12" x 9" Caption stands

TK-6

Genlock

DR. WHO: RUNNING ORDER: EPISODE 2

PAGE	SCENE	SHOTS	DESCRIPTION	TIME	CAMS/BOOMS
1	TELECINE		OPENING CAPTION (00'26")		
1.	1	1 - 3	Int. COMPARTMENT I	Night	1A, 2A B1
2	2	4	Int. CORRIDOR I	"	3A C1
4	3	5	Int. COMPARTMENT I	"	1B A1
6	4	6	Int. CORRIDOR I	"	3A C1
6A	5	7	Int. COMPARTMENT I	"	1B A1
6A	6	8	Int. CORRIDOR 3	"	4F D1
6A	6A	9	Int. CORRIDOR I	"	3A C1
6C	6B	10	Int. CORRIDOR 3	"	4F D1
6C	6C	11	Int. CORRIDOR I	"	3A C1
6C	6D	12	Int.CORRIDOR 3	"	4F D1
6D	6E	13	Int. CORRIDOR I	"	3A C1
6D	7	14	Int. COMPARTMENT I	"	1C A1
7	8	15	Int. COMPARTMENT 2	"	4A Fishing rod.
9	9	16	Int. CORRIDOR 3	"	2B D1
9A	10	17-25	Int. COMPARTMENT I	"	3B, 1D, 2C. B1
15	11	26	Int. CORRIDOR I	"	3C C1
15	12	"	Int. COMPARTMENT 2	"	3C Slung mic.
16	13	27	Int. CORRIDOR 2	"	4B D1
17	14	28-30	Int. CORRIDOR 3	"	4C, 2D, 2E. D1

Cont'd...

PAGE	SCENE	SHOTS	DESCRIPTION	TIME	CAMS/BOOMS
18	15	31	Int. CORRIDOR 2	Night	4D D1
19	16	32	Int. COMPARTMENT 2	"	3D Slung mic.
20	17	33	Int. COMPARTMENT I	"	1E B1
21	18	34	Int. CORRIDOR I	"	3A C1
21	19	"	Int. COMPARTMENT 4	"	3A Slung mic.
22	20	34-35	Int. CORRIDOR I	"	3E, 1F C1
24	21	36-37	Int. COMPARTMENT I	"	1F, 2A C1, B1
25	22	38	Int. COMPARTMENT 2	"	4A Slung mic.
26	23	39	Int. CORRIDOR I	"	3A C1
26	24	40-62	Int. COMPARTMENT I	"	3F, 1C, 1B 2F, 4E, 2C. B1.
			ROLLER CAPTION		

"DOCTOR WHO"

SERIAL "G"

EPISODE TWO

FADE UP OPENING CAPTIONS (00"26")

MIX

1. 2 A 24° — 1. INT. COMPARTMENT I /BOOM B1/
4-shot WHO/MAITLAND/
CAROL/IAN

CAROL: I can sense them about us now.

Pan IAN L &
Push in.

(SENSORITE APPEARS IN WINDOW)

2. 1 A 16° — IAN: Doctor! Doctor!
IAN L f.g.
SENSORITE R.

GRAMS Q 17

Push in and lose IAN L.

SUP. CAPTION
The Unwilling Warriors

MIX. CAPTION
Written by Peter R. Newman.

FADE CAPTION

3. 2 A 24°
IAN/WHO

DOCTOR: Steady Chesterton, The calmer you are, the stronger.

IAN: Doctor, look at these two.

Pan IAN R taking in MAITLAND & CAROL

4-shot IAN/WHO/ MAITLAND/CAROL

(MAITLAND AND CAROL ARE BOTH QUITE RIGID. EYES STARING FIXEDLY AHEAD. DOCTOR GOES TO THEM, PEERS AT THEIR FACES, TOUCHES MAITLAND'S FOREHEAD. HE STEPS BACK)

As WHO moves to CAROL tighten (hold 4-shot)

DOCTOR: Maitland, Maitla nd do you hear me? Fear, you see, my boy. It loosened their minds and let the Sensorite get control.

(3 next)

On 2: sho t 3

(DOCTOR STANDS BACK FROM THEM AND THEN SLAPS HIS HANDS ONCE, LOUDLY)

IAN: That thing is still out there, Doctor.

DOCTOR: Ignore it. Maitland.

MAITLAND: Yes --- I hear you.

DOCTOR: Good. There's work to do, Maitland. Think of work, Maitland, is that clear.

MAITLAND: Work.

IAN: He's responding.

DOCTOR: There's a door to open, isn't there.

MAITLAND: A door, yes.

DOCTOR: Danger on the other side.

MAITLAND: John! Yes. We must get the two girls out.

DOCTOR: Good, good, good.

(HE RELAXES AND SHKE SHAKES HIS HEAD)

4. 3 A 24° 2. INT. CORRIDOR 1. STUDIO. /BOOM C1/
C 3-shot
BARBARA/
SUSAN/JOHN

(SUSAN AND BARBARA WITH JOHN)

On 3: shot 4

BARBARA: All we want you to do is show us hoe to open that door.

JOHN: No. I protect you.

SUSAN: But our friends are out there.

JOHN: They are dead. All dead.

BARBARA: But we were with them...

SUSAN: Yes just a few minutes ago.

(JOHN SUDDENLY SINKS TO HIS KNEES AND FALLS HITTING HIS SHOULDER ON WALL. HE CLUTCHES HIS HEAD.)

Tilt down with SUSAN

SUSAN: What is it?

JOHN: They - are here.

(HE POUNDS HIS HEAD)

JOHN: (Cont) Inside here!!

BARBARA bends in L.

BARBARA: Show us how to open the door.

JOHN: Frighten them? No I can't do that. No - no!!!

SUSAN: Someone's talking to him - in his mind, Barbara!

JOHN: No, don't force me! I can't - I won't do it. Head!... Pain! Voice-voice-voices...

(1 next)

On 3; shot 4

(HE BENDS DOWN, HOLDING HIS HEAD IN HIS HANDS UNTIL HIS HEAD NEARLY TOUCHES HIS KNEES)

Push in 2-shot BARBARA/SUSAN

SUSAN: He's being ordered to do something, Barbara. I know he is.

(SHE LOOKS AT BARBARA)

SUSAN: To harm us!

3. INT. COMPARTMENT ONE. /BOOM A1/

5. 1 B 24°/ WHO/MAITLAND/ IAN.

(MAITLAND PUSHES AT DOOR WITHOUT SUCCESS.

MAITLAND BEGINS TO CUT AROUND LOCK AGAIN)

GRAMS
2 RP 15

IAN: Not that again. How long will it take?

MAITLAND: It's the only way.

IAN: Yes, I know that but...

(DOCTOR TAKES IAN'S ARM AND SHAKES HIS HEAD. DOCTOR DRAWS IAN AWAY SLIGHTLY)

On 1: shot 5

IAN: I'm just so worried about Barbara and Susan.

DOCTOR: My dear boy. Try and contain your emotions. Usw self-control, otherwise it confuses the mind and leaves it open to an attach by the sensorites.. Fear, plus inertia has made him vulnerable.

IAN: Yes, that's true.

Pan L a little to take in CAROL L.

(CAROL INTO SHOT BETWEEN THEM)

CAROL: The Sensorites must be inside the Ship now.

IAN: What? / How do they get in?

CAROL: Through the loading bay.

DOCTOR: That won't be where Susan and Barbara are now?

CAROL: No, but we must get through to them as quickly as possible.

IAN: Nobody's arguing about that.

DOCTOR: But they're alone... with only this man John

CAROL: And / The Sensorites have control of John's mind. They may force him to carry out their orders.

(3 next)

On 1: shot 5

(IAN LOOKS AT CAROL AND THEN CROSSES OVER TO MAITLAND)

IAN: How's it going?

Pan R a little and push in losing CAROL 3-shot MAITLAND/ WHO /IAN

MAITLAND: Slowly. But it's working.

IAN: If only we knew what's happening in there! Barbara... Susan!

(HE HAMMERS ON THE DOOR)

6. 3 A 24° 4. INT. CORRDIOR ONE. /BOOM C1/

3-shot BARBARA/SUSAN/ JOHN

(BARBARA, SUSAN AND JOHN)

SUSAN: Listen?

(JUST FAINTLY, HEAR VERY MUFFLED THUDS ON THE DOOR)

SUSAN: On the other side.

BARBARA: Yes, I can just hear them. Ian must be trying to get through.

(SUSAN PULLS AT BARBARA'S SLEEVE. THEY BOTH LOOK AT JOHN. JOHN'S FISTS ARE CLENCHED NEAR HIS FACE. HE LOOKS AT THEM IN AGONY)

JOHN: Give... Give me your hand.

(1 next)

(HE HOLDS OUT A HAND AND BARBARA TAKES IT)

On 3: shot 6

JOHN: .... they want me - to frighten ... you. Must not give way!!

SUSAN: He's so tensed up... Can't we help him?

BARBARA: John, we're not afraid.

JOHN: Not afraid.

BARBARA: Not when we have you to protect us.

(SLIGHT PAUSE AS JOHN LOOKS AT HER)

SUSAN: Besides, it's so quiet and peaceful in here. There's no real danger.

JOHN: (DOUBTFULLY) Sensorites.

BARBARA: But we're your friends, John.

JOHN: Friends. (IN ANGUISH) No... they - are my friends...

5. INT. COMAPRTMENT ONE — BOOM A1

7. 1 B 24°
3 -shot WHO/MAITLAND/IAN.

(MAITLAND SCORING AROUND LOCK)

GRAMS Q rp 15

6. INT. CORRIDOR THREE — BOOM B1

8. 4 F ON FLOOR
2 feet followed by 2 more feet come into shot. Pull back tilting up to mid 2-shot SENSORITES.

(SHOT OF TWO SENSORITES)

6A.INT. CORRIDOR ONE — BOOM C1

9. 3 A 24°
3-shot BARBARA/JOHN/SUSAN.

On 3: shot 9

(BARBARA STROKING JOHN'S HEAD, AS HE LIES IN HER ARMS)

Slow push in to C 2-shot BARBARA/ SUSAN

SUSAN: Barbara, I've got an idea.

BARBARA: Yes?

SUSAN: He's quiet for the moment but we can't be sure the Sensorites won't make him help them. Well, if they can use their minds, why can't we use ours.

BARBARA: To defend him?

SUSAN: Yes, and ourselves. I remember on a planet Grandfather and I landed on once - called Esto - there were plants that used a kind of thought transference.

BARBARA: Yes.

SUSAN: If you stood between two of the plants they made a screeching noise. Grandfather said the plants were aware of another mind...

BARBARA: Breaking in on their communications.

SUSAN: Yes, exactly. I thought if we tried together...

BARBARA: Anything's better than just sitting here.

JOHN in R

As JOHN rises pan up with him.

JOHN: Sensorites... near us... now.

On 3: shot 9

SUSAN & BARBARA rise into shot

SUSAN: You see? If we both concentrated and thought the same thing...

Pus h in and lose JOHN R

BARBAR : What? "We defy you" or something like that?

2-shot BARBARA/ SUSAN

SUSAN: Yes, "We defy you"...

BARBAR : All right.

SUSAN: We'll have to picture the words in our minds and really concentrate on them. .... Ready now?

BARBARA: (SLOWLY) Yes. When I say, five. One...

10. 4 F — 6B. INT. CORRIDOR. THREE — BOOM D1

MS 2 SENSORITES

(SHOT OF TWO SENSORITES)

11. 3 A 24° — 6C. INT. CORRIDOR ONE. — BOOM C1

3-shot BARBARA/JOHN/ SUSAN.

BARBARA: ... four .... Five.

(HOLD ON SUSAN AND BARBARA'S FACES)

12. 4 F — 6D. INT. CORRIDOR. THREE — BOOM D1

Pull back as SENSORITES throw up arms

- 6C -

(3 next)

On 4: shot 12

(THE TWO SENSORITES SUDDENLY THROW UP THEIR ARMS AND STAGGER. THEY HOLD THEIR HEADS IN ANGUISH. ONE FALLS TO HIS KNEES)

6E. INT. CORRIDOR ONE /BOOM C1/

13. 3 A
3-shot
BARBARA/SUSAN/
JOHN

(SUSAN SUDDENLY STIFFENS AND THEN COLLAPSES INTO BARBARA'S ARMS)

7. INT. COMPARTMENT ONE /BOOM A1/

14. 1 C 24°
CU MAITLAND
Pulling up door.

ON TO PAGE 7

(4 next)

On 1 : shot 14

(MAITLAND PUSHES DOOR UP
SIX INCHES)

MAITLAND: It's jammed! I'll have to cut the whole section out.

IAN in R of shot

IAN: We can't wait. Let me give you a hand. It's coming.

As door goes up pull back to see whole of door

(HE BENDS DOWN,
PUTS HIS FINGERS
UNDER THE DOOR
AND HEAVES IT UP)

FADE:

FADE UP:

15. 4 A 24° 8. INT. COMPARTMENT. 2. STUDIO. /FISHING ROD/

(DOCTOR IN C.U.)

DOCTOR: Yes; it's possible that Susan's thought reached out to the Sensorites.

CAROL: We can free ourselves of them then?

DOCTOR: Well, there's your companion John to consider. They have a hold on his mind.

CAROL: He's sleeping peacefully now.

On 4: shot 15

I wonder,
DOCTOR: did Susan relieve the pressure.

On CAROL'S turn see SUSAN between them

(SEE SUSAN NOW FOR THE FIRST TIME ON BUNK)

SUSAN: I just heard dozens of voices in my mind, Grandfather.

DOCTOR: What you did was dangerous, my child, but because you have strong will-power and you were without fear they could not harm you.

As WHO turns L Pan L, lo se SUSAN & CAROL

Take in MAITLAND

(MAITLAND INTO SHOT NOW ENTERING THE ROOM)

MAITLAND: He's resting. Do you know his hair is almost white.

DOCTOR: There's nothing wrong with that.

MAITLAND: In a man of thirty, Doctor. And he looks so old. Why have the Sensorites done it?!! What do they want from us.

IAN inbetween MAITLAND/WHO

(IAN APPEARS AT DOOR)

3-shot MAITLAND/ IAN/WHO

IAN: Doctor?

DOCTOR: Mm?

IAN: John muttered something just now before he passed out.

IAN: It sounded like - "the dreams of avarice".

(2 next)

On 4: shot 15

IAN: Now / On earth we had a saying "rich beyond the dreams of avarice". I think he's discovered something.

DOCTOR: Hmmm.

IAN: It would explain why he has had the worst of it from the Sensorites.

DOCTOR: What were John's duties?

MAITLAND: He's a mineralogist.

(DOCTOR LOOKS AT IAN)

Pan IAN R to f/g
Lose MAITLAND L
Hold WHO in L b/g

IAN: Makes sense, doesn't it. John was mumbling about riches. He must have discovered something which the Sensorites wanted kept a secret. So they silenced him and kept all of you prisoners around their planet.

As WHO turns L pan L

DOCTOR: I see. And now they're trying to do the same to us. We must get the lock of Tardis back, we must! Have you tried talking to them?

Take in MAITLAND L
Lose IAN R

(MAITLAND LOOKS APPALLED AT THE IDEA)

MAITLAND: Talking to them!

DOCTOR: Well, we must try. We must.

16. 2 B 35° / 9. INT. CORRIDOR. THREE / BOOM D1 / GRAMS Q 18

A hand in from - 9 -
L followed by a face
Start steady pull back.

On 2: sh ot 16

(FIRST SENSORITE PRESSES HIS MICROPHONE TO HIS FOREHEAD)

FIRST SENSORITE: The First Elder is communicating. Be alert while I listen.

(PAUSE)

FIRST SENSORITE: Yes.

(HE LOWERS THE DISC FROM HIS HEAD)

FIRST SENSORITE: The First Elder is interested in human voice that said "We defy you."

SECOND SENSORITE: The human creatures who are newly arrived seem to possess more intelligence than the others.

FIRST SENSORITE: The First Elder says that they have less fear of us. We are to stay here and watch and listen to them closely. If they attack us with force we are to summon all the warrior class to destroy them.

17. 1 D 35° CU spectrometer

10. INT. COMPARTMENT ONE /BOOM B1/

(MAITLAND, CAROL, DOCTOR, BARBARA, SUSAN AND IAN ARE GROUPED AROUND THE CONTROLS)

On 1: sho t 17

MAITLAND: This is John's spectroscope, Doctor.

Pull back as hand is removed, taking in MAITLAND R & IAN L.

DOCTOR: Yes, I see.

BARBARA & CAROL enter L of shot

CAROL: I remember, he was just beginning to take a reading of any minerals in the vicinity.

BARBARA: And then what happened?

CAROL: That was the first time we felt the effects of the Sensorites.

DOCTOR: Just glance at this, Chesterton, would you?

(DOCTOR PASSES THE GRAPH HE HAS TAKEN FROM THE SPECTROSCOPE)

IAN: Nothing much here. Very ordinary selection of things. Oxygen, hydrogen.

SUSAN in R

SUSAN: What's that?

IAN: A spectroscope. These lines here represent the emmission wavel engths. They show the presence of the different elements, for example.

SUSAN out L

(SUSAN WANDERS AWAY TO JOIN BARBARA)

IAN: (con't) But there's nothing sp ecial indicated on this, Doctor.

(NEW ANGLE ON SUSAN, CAROL & BARBARA)

18. 3 B 24°

BARBARA/CAROL/ SUSAN.

CAROL: You're very strange people.

(1 next)

On 3: shot 18

SUSAN: Are we?

CAROL: You come from nowhere ... you seem to be going nowhere.

BARBARA: We're very much dependant on the Doctor. He leads and we follow.

CAROL: Travel without a purpose.

BARBARA: Yes, of course there's a purpose. The Doctor is trying to get us back to our own time on earth.

SUSAN: Yes, but isn't it better to journey than to arrive?

CAROL: Anything is better than circling a planet forever and being ... kept alive. Alive! It's been a living death.

19. 1 D 24° WHO/MAITLAND/IAN

(NEW ANGLE ON DOCTOR, MAITLAND AND IAN)

DOCTOR: I don't understand. The clue must be here. It must be.

IAN: Well, I don't know, Doctor. It's certainly not here.

MAITLAND: Whenever I could I studied it. It didn't look like anything that would cause any excitement. The Sense-sphere is just a slightl y bigger land mass than usual but that's all.

Pan WHO R holding 3-shot MAITLAND/IAN/WHO

DOCTOR: Thank you. Interesting. Let me see that graph.

WHO sits

(IAN PASSES IT TO HIM. DOCTOR SITS)

20. 3 B 24° BARBARA/CAROL/SUSAN.

SUSAN: We know the Sensorites have discovered thought transference.

(2 next)

 ON TO PAGE 14

On 3: sho t 20

BARBARA: Yes, and when John discovered something - it made him so excited his mind opened up and broadcast it to the Sensorites who wanted to keep it to themselves./

21. 2 C 24°
Single WHO

DOCTOR: What? What's this?

(HE LOOKS AT GRAPH)

DOCTOR: What did Chesterton say? "Rich beyond the dreams of avarice." Of course. That's what it is!

Pan WHO L, take in MAITLAND & IAN L 3-shot MAITLAND/IAN/ WHO

(HE GETS OUT OF THE SEAT AND WAVES THE GRAPH AT THE OTHERS TRIUMPHANTLY)

DOCTOR: I know what he found.

22. 1 B 9°
BCU WHO

IAN: What?/

DOCTOR: Molybdenum. It's hidden on the graph because the lines are confused with others and it doesn't make an obvious reading./

23. 2 C 24°
3-shot MAITLAND/ IAN/WHO a/b

IAN: Molybdenum.

MAITLAND: IT can resist high temperatures.

DOCTOR: Yes, its used for alloying steel. This space ship of yours would be useless without it, Maitland. Iron's melting point is 1539° Centigrade. Molybdenum melts at 2622° Centigrade so that'll give you soem idea./That's what John found out and no wonder he was excited. That planet must be full of it. It's a veritable gold-mine.

24. 1 B 9°
BCU WHO a/b

GRAMS
Q 19
(3 sec)
GRAMS: QRP 8

(SUDDENLY CAROL AND MAITLAND HOLD THEIR HANDS UP TO THEIR EARS)

25. 2 C 35°
G roup shot.

MAITLAND: Sensorites!

(3 next)

On 2: shot 25

CAROL: They... are on... the Ship!!

IAN: Come on, Barbara... Let's find them.

(THEY GO TO THE LEFT DOOR AND OPEN IT. THEY WALK INTO CORRIDOR ONE)

11. INT. CORRIDOR ONE. /BOOM C1/

26. 3 C 24° /
2-shot IAN/ BARBARA

Pan them L then push in behind them shooting through COMP.2 door.

(THERE IS ABSOLUTE SILENCE IN THE CORRIDOR. NOTHING MOVES. IAN WALKS CAUTIOUSLY DOWN IT WITH BARBARA CLOSE BEHIND HIM)

THEY CONTINUE TO CREEP ALONG, LISTENING AND WATCHING. WHEN THEY REACH COMPARTMENT TWO (THE CREW'S-QUARTERS) IAN MOTIONS BARBARA TO STOP BEHIND. HE WALKS THOUGH THE DOOR)

(4 next)

12. COMPARTMENT TWO. INT.

On 3: shot 26

(IAN ENTERS THE COMPARTMENT, AND STANDS LISTENING. BUT THE SILENCE IS COMPLETE. NOTHING STIRS. HE MOTIONS TO BARBARA BEHIND HIM, AND SHE ENTERS THE COMPARTMENT. THEY STAND TOGETHER ALERT AND TENSE, BUT STILL NOTHING HAPPENS. IAN POINTS TO THE DOOR OPPOSITE THE CORRIDOR ONE ENTRANCE. (THE DOOR THROUGH WHICH IAN ORIGINALLY TRIED TO BREAK THROUGH TO SUSAN AND BARBARA) BARBARA NODS TO HIM, AND IN COMPLETE SILENCE THEY MOVE TO IT. IAN SLOWLY WAVES HIS HAND OVER THE WALL 'RAY' AND THE DOOR CLICKS OPEN)

GRAMS
Q RP 14

13. CORRIDOR TWO. INT. /BOOM D1/

27. 4 B

2-shot IAN/ BARBARA coming through door.

Hold them to Cam. & pan them R to door.

(THIS IS THE SAME CORRIDOR THAT IAN RUSHED DOWN WITH MAITLAND WHEN HE WAS TRYING TO REACH THE TWO GIRLS PREVIOUSLY.

HE AND BARBARA ENTER IT TOGETHER. THE STILLNESS and SILENCE IS FRIGHTENING BECAUSE THEY DON'T EXPECT IT. THEY ARE WAITING FOR THE SENSORITES TO MAKE A MOVE, BUT NOTHING HAPPENS. THEY CREEP CAUTIOUSLY DOWN THE CORRIDOR, LOOKING ABOUT ALL THE TIME. EVENTUALLY, THEY REACH ANOTHER DOOR. BARBARA MUTTERS)

(2 next)

On 4: sho t 27.

BARBARA: Where does this lead to?

IAN: I don't know. Let's find out. You don't have to come with me, you know.

BARBARA: Nonsense.

(IAN LOOKS SOLEMNLY AT HER FOR A MOMENT)

IAN: Come on.

(HE WAVES HIS Hand OVER THE WALL 'RAY' AND THE DOOR CLICKS OPEN. THEY WALK THROUGH THE DOOR)

GRAMS
Q RP 14

14. CORRIDOR THREE. INT. /BOOM D1/

28. 2 D 35°
2-shot
BARBARA/IAN

Pull back to Ps.E as they move down corridor, holding 2-shot.

(THIS IS THE CORRIDOR IN WHICH THE SENSORITES WERE ORIGINALLY. IAN AND BARBARA MOVE CAREFULLY DOWN IT. IAN STOPS AND LOOKS DOWN AT THE CONTENTS OF ONE OF THE CUPBOARDS THAT HAVE BEEN STREWN ALL OVER THE FLOOR. HE AND BARBARA EXCHANGE PUZZLED GLANCES.

(4 to C)

THEY MOVE ON AGAIN, WATCHING AND LISTENING ALL THE TIME. THEY COME TO ANOTHER CUPBOARD THAT HAS HAD ITS CONTENTS SPILLED OUT, BUT THIS TIME THEY DON'T STOP.

(4 next)

On 2: shot 28

29. 4 C 35°
4-shot IAN/ BARBARA/SENSORITE/ SENSORITE.

(2 to E)

SUDDENLY, UNEXPECTEDLY, AND WITH A SENSE OF FEARFUL SHOCK, THEY ARE CONFRONTED WITH THE TWO SENSORITES. THE CREATURES STARE AT THEM THROUGH THE SLITS THAT ARE THEIR EYES. BARBARA GRABS IAN AND CLINGS ON TO HIM. FOR A MOMENT, NEITHER PARTY MOVES, THEN THE FIRST SENSORITE STEPS FORWARD. AS HE DOES SO, IAN STEPS BACK TAKING BARBARA WITH HIM. THEN SLOWLY, WITH HIS EYES ON THE SENSORITES, HE STARTS RETREATING BACKWARDS DOWN THE CORRIDOR.

GRAMS Q 20

30. 2 E 35°
4-shot IAN/ BARBARA/SENSORITES.

(4 to D)

Pus h in as they move from Camera holding 4-shot

THE SENSORITES ADVANCE JUST AS CAUTIOUSLY BUT THEY STOP DEAD WHEN IAN GRABS A SORT OF STICK FROM THE CONTENTS OF ONE OF THE CUPBOARDS. HE HOLDS IT BEFORE HIM, THREATENING THE SENSORITES WITH IT.

HE CONTINUES TO BACK UP UNTIL HE FINDS HIMSELF AGAINST THE DOOR THAT LEADS TO CORRIDOR TWO. HE SPEAKS QUIETLY BUT FIRMLY TO BARBARA)

IAN: Open the door.

(BARBARA WAVES HER HAND OVER THE WALL RAY AND THE DOOR OPENS)

GRAMS Q RP 14

IAN: (Cont) Now go and find out from Maitland or Carol, how these doors are locked.

BARBARA: But Ian ...?

15. INT. CORRIDOR TWO. BOOM D1

31. 4 D 35°
2-shot
BARBARA/IAN.

On 4: shot 31

(THEY ARE IN CORRIDOR TWO AGAIN, AND IAN TOUCHES THE WALL RAY. AS THE DOOR CLOSES, HE TURNS TO BARBARA, SET AND DETERMINED)

IAN: Don't worry about me. Do as I say.

(BARBARA HESITATES AND IAN SNAPS AT HER)

Let BARBARA go L.

Go on!!

2 SNESORITES in R.

(AS SHE TURNS AND RUNS FROM HIM THE DOOR OPENS AGAIN. THE TWO SENSORITES STAND THERE. ONE OF THEM GOES TO PUT THE MICROPHONE THAT HANGS AGAINST HIS THROAT, BUT IAN RAISES THE STICK AND THREATENS HIM. THE SENSORITE DROPS HIS ARM AT ONCE.

Hold 3-shot panning L with them.

IAN STARTS BACKING AGAIN, KEEPING ONE EYE ON THE WAY BEHIND HIM. FINALLY THEY ARE AT THE DOOR TO COMPARTMENT TWO. IAN TRIES TO FIND THE WALL LIGHT. AT FIRST HE FAILS. AGAIN ONE OF THE SENSORITES REACHES FOR THE MICROPHONE, AND AGAIN HE DROPS HIS ARM AS IAN THREATENS HIM WITH THE STICK. EVENTUALLY, IAN FINDS THE WALL LIGHT AND OPENS THE DOOR. HE STEPS THROUGH INTO COMPARTMENT TWO)

GRAMS
Q RP. 14

16. INT. COMPARTMENT TWO /SLUNG MIC/

32. 3 D 35°
Single IAN

(1 next)

On 3: shot 32

(IAN STANDS IN THE COMPARTMENT, WATCHING THE DOOR. HE CASTS AN ANXIOUS GLANCE BACKWARDS FOR BARBARA)

33. 1 E 24° 17. COMPARTMENT ONE. INT. /BOOM B1/

(3 to A)

WHO IS BY THE CONTROLLER'S SEAT WITH HIS ARMS AROUND MAITLAND BARBARA IS KNEELING ANXIOUSLY BY MAITLAND)

BARBARA: You must tell me! How do we lock the doors?

(BUT MAITLAND SEEMS HOPELESSLY CONFUSED. HOLDING HIS HEAD AS IF SUFFERING IMMENSE PAIN, HE SHAKES HIS HEAD REPEATEDLY)

Please! Try and concentrate!

(BUT WITH THE BEST WILL IN THE WORLD, MAITLAND IS UNABLE TO HELP. ONCE AGAIN IT IS THE DOCTOR WHO TAKES THE INITIATIVE)

DOCTOR: That sick crew member. John. Try him!

(3 next)

BARBARA: He won't be in any condition to help.

On L: shot 33

DOCTOR: (URGENTLY) Do as I say.

(BARBARA TURNS AND RUNS TOWARDS THE LEFT DOOR)

Pan BARBARA L to door.

18. CORRIDOR ONE. INT. /BOOM C1/

34. 3 A 24° /
BARBARA coming through door.

Pan her L into COMP.4 2-shot JOHN/BARBARA

(BARBARA RUNS DOWN THE CORRIDOR, AND MOVES INTO ONE OF THE OPEN-DOOR CABINS)

19. COMPARTMENT FOUR. INT. /SLUNG MIC/

(THIS IS A VERY SMALL COMPARTMENT CONTAINING ONE BERTH ON WHICH JOHN IS LYING. HE TURNS AND SMILES AT BARBARA AS SHE ENTERS)

BARBARA: John! How can these doors be locked?

(JOHN LOOKS PUZZLED. HE TRIES TO SPEAK, BUT IS UNABLE TO)

The Sensorites are in the ship. We must stop them.

(JOHN NOW NODS THAT HE UNDERSTANDS.

On 3: shot 34

20. INT. CORRIDOR ONE /BOOM C1/

(IAN IS JUST BACKING INTO THE CORRIDOR THROUGH THE OPEN DOOR FROM COMPARTMENT TWO. THE TWO SENSORITES MAKE TO MOVE WITH HIM. IAN RAISES THE STICK AS IF TO HIT OUT AT THEM. Barbara HAS JUST COME INTO THE CORRIDOR WITH JOHN, AND SHE SCREAMS OUT)

BARBARA: No Ian!

(IAN IS HALTED IN HIS TRACKS. SURPRISED AND CONFUSED, HE TURNS BRIEFLY TO LOOK BACK AT HER, BUT ALMOST AT ONCE HAS HIS EYES ON THE SENSORITES AGAIN. BARBARA HURRIES ALONG THE CORRIDOR HELPING JOHN. SHE FINALLY IS WITH IAN)

IAN: What do you mean, 'no'. How else can I keep these creatures off?

(THE SENSITIVE BARBARA ALREADY HAS RECOGNISED SOMETHING IAN HASN'T)

BARBARA: Do you need to keep them off? Have they actually attacked you...? John, lock the door.

(IAN IS VERY THOUGHTFUL)

On 3: shot 34

Pull back panning L as BARBARA & JOHN cross shot. Hold group with door in R. of frame.

(BARBARA HELPS JOHN. HE WAVES HIS HAND OVER THE LIGHT, THEN WAITS A MOMENT AND WAVES HIS HAND OVER IT TWICE MORE. THE DOOR CLICKS TO WITH BOTH OF THE SENSORITES STARING AT BARBARA UNTIL THEY ARE SHUT OUT OF SIGHT)

GRAMS
Q RP. 13

JOHN: (WITH DIFFICULTY) They cannot... close... open... now...

(JOHN SINKS TO THE GROUND, QUITE EXHAUSTED. BARBARA LEANS UP AGAINST A BULKHEAD, BREATHING AN IMMENSE SIGH OF RELIEF. IAN IS STANDING WITH SWEAT POURING FROM HIS FOREHEAD. FOR A MOMENT, NONE OF THEM SAYS A WORD)

BARBARA: (ALMOST THINKING ALOUD) It's strange that they didn't harm you.

IAN: I think they were as frightened of me, as I was of them.

BARBARA: Then they're not particularly aggressive, are they?

(IAN IS THOUGHTFUL TOO, AT THIS, HAVING BEEN TOO INVOLVED TO HAVE THOUGHT ABOUT IT PREVIOUSLY. JOHN IS TRYING TO GET TO HIS FEET, AND IAN AND BARBARA HELP HIM AT ONCE)

(1 next)

We'd better get back to the others.

On 3: shot 34

(IAN IS MAKING TO HELP JOHN WHEN A LOOK OF SHOCK COMES OVER HIS FACE. HE STRAIGHTENS UP AT ONCE)

IAN: That other door! Where the Doctor is. The Sensorites could get through that!

(IAN AND BARBARA LOOK AT EACH OTHER AGHAST./ BUT IAN DOESN'T HESITATE. HE TURNS AND RUNS DOWN THE CORRIDOR)

35. 1 F 16°
IAN running to Camera.

21. COMPARTMENT ONE. INT. /BOOM B1/

36. 2 A 24°/
2-shot WHO/ MAITLAND

Part of L corridor door in L frame

(WHO IS STILL CARING FOR CAROL AND MAITLAND. BOTH OF THESE ARE SOMEWHAT RECOVERED NOW)

MAITLAND: It's clearing.

IAN in L b.g.
Pan him R to door.

(IAN COMES HURTLING INTO THE COMPARTMENT, AND ALMOST THROWS HIMSELF AT THE RIGHT HAND DOOR. HE DOES TO THE WALL RAY EXACTLY AS JOHN DID EARLIER.

GRAMS
Q RP. 13

(1 next)

O n 2: shot 36

37. 1 F 24° JOHN/BARBARA coming dow n corridor

IAN LEANS WEAKLY AGAINST THE DOOR. BARBARA, HELPING JOHN, ENTERS THE COMPARTMENT THROUGH THE OTHER DOOR) /BOOM C1/

Pull back as they near Cam and come through door.

BARBARA: Bolt it, John. Bolt it.

(JOHN PUSHES BOLT)

GRAMS click

IAN in R of shot.

IAN: Now - we'll see what the Sensorites can do.

22. COMPARTMENT TWO. INT. /SLUNG MIC/

38. 4 A 16° 2-s hot 2 SENSORITES

(THE TWO SENSORITES ARE STANDING BEFORE THE DOOR THAT JOHN FIRST LOCKED. THEY LOOK AT EACH OTHER THEN BACK AT THE DOOR AGAIN. THE FIRST TAKES FROM A 'POCKET' IN HIS CHEST, A TINY GADGET THAT LOOKS LIKE A PIECE OF THIN WIRE. HE HOLDS IT OVER THE WALL RAY OF THE DOOR. THE RAY LIGHT SPLINTERS AND

GRAMS Q 21

(3 next)

On 4: shot 38

THE DOOR OPENS AT ONCE. BOTH SENSORITES WALK SLOWLY THROUGH IT)

23. CORRIDOR ONE. INT. /BOOM C1/

39. 3 A 35°

2-shot SENSORITES coming through door.

Pan them R then push in to POS.F follow ing them

(IN THEIR OWN PONDEROUS WAY, THE TWO OF THEM MOVE SLOWLY DOWN THE CORRIDOR TOWARDS COMPARTMENT ONE. THEY LOOK ABOUT THEM WITH INTEREST, AND THEY PAUSE AT EACH OPEN-DOOR COMPARTMENT TO LOOK IN. THEY FINALLY REACH THE DOOR TO COMPARTMENT ONE. THE FIRST AGAIN MAKES TO HOLD UP THE WIRE TO THE WALL LIGHT, BUT THE SECOND CHECKS HIM, SHAKING HIS HEAD NEGATIVELY)

24. COMPARTMENT ONE. INT. /BOOM B1/

40. 2 F 35°

(TIGHT)

3-shot BARBARA/ SUSAN/WHO

Pull back to POS. A Group sh ot. BARBARA/SUSAN/ WHO/CAROL/ MAITLAND

(3 to F)

(ALL OF THOSE IN COMPARTMENT ONE ARE GATHERED ABOUT WHO. CAROL AND MAITLAND SEEM COMPLETELY RECOVERED NOW, AND SUSAN IS STANDING JUST BEHIND THEM ALL)

(3 next)

DOCTOR: This is all very well but we must find a way to communicate with them.

BARBARA: (TO MAITLAND AND CAROL) Are you two all right, now?

MAITLAND: Yes, I feel much better.

CAROL: I don't know what happened, but I'm thinking clearly enough.

41. 3 F 35°
2-shot a/b
2 SENSORITES

(WHILST THE OTHERS CONTINUE TALKING, CAMERA IS ON SUSAN. AT FIRST, SHE

42. 1 B 9°
CU SUSAN

SUDDENLY STARTS, AS THOUGH SOMEONE HAD TAPPED HER UNEXPECTEDLY ON THE ARM. THEN A LOOK OF SURPRISE COMES OVER HER FACE. SHE STANDS AS THOUGH 'LISTENING')

(OOV)
IAN: It's no co-incidence Maitland, that the Sensorites attacked you as soon as you knew about the Molybdenum.

(CAMERA IS STILL ON SUSAN. SHE SUDDENLY SPEAKS, NOT TO THE OTHERS, BUT AS THOUGH SOMEONE ELSE WERE IN THE COMPARTMENT)

SUSAN: Yes, but I'm afraid they won't agree to that.

43. 2 F 24°
3-sho t BARBARA/ SUSAN/WHO

(WHO LOOKS AROUND IN SURPRISE)

O n 2: shot 43

DOCTOR: Agree to what?

(SUSAN COMPLETELY IGNORES THE DOCTOR, AND CARRIES ON AS IF HOLDING A SEPARATE CONVERSATION)

44. 1 B 9°
CU SUSAN a/b

SUSAN: Yes, I expect they'll talk to you about it.

BARBARA: (OOV) Susan, what is it...?

SUSAN: I'll ask them and tell you.

45. 2 F 24°
3-shot BARBARA/SUSAN/WHO

(SHE TURNS TO THE GROUP ABOUT HER AND ASKS HER QUESTION AS THOUGH IT WERE ENTIRELY NORMAL THAT SHE SHOULD HAVE BEEN IN CONTACT WITH THE SENSORITES)

The Sensorites want to know if you will allow them to talk to you?

(ASTONISHMENT IS WRITTEN ON THE FACES OF ALL PRESENT)

IAN: Are you saying - they've...

(HIS VOICE TRAILS. WHO GRASPS WHAT IS HAPPENING AT ONCE)

DOCTOR: They're in contact with you Susan?

46. 1 B 9°
Sing l e WHO

SUSAN: Y es.

(2 next)

On 1: shot 46

Tell them we'll see them, so long as they agree not to harm us. If they do try to harm us, we shall fight back.

47. 2 F 24°
4-sho t BARBARA/ SUSAN/WHO/IAN a/b
(1 to C)

(SUSAN NODS AGAIN. BUT SHE DOESN'T SPEAK. SHE 'THINKS' HER REPLY. SUSAN NODS. WAITS. UNBOLTS DOOR. THE TWO SENSORITES COMES SLOWLY INTO THE COMPARTMENT. APART FROM DRAWING CLOSER TOGETHER, NONE OF WHO'S GROUP MAKE ANY MOVE. WHEN THE SENSORITES REACH WHO, THEY STOP)

48. 3 F 35°
2-shot
SENSORITES a/b

49. 2 F 24°
4-shot A/B
Crab L holding SUSAN L to door.
2 SENSORITES enter shot

50. 1 C 35°
Group shot

FIRST: Which one is the Doctor?

51. 4 E 9°
(SHOOTING THROUGH WINDER)
2-shot
SENSORITES

SECOND: The one with the white hair.

DOCTOR: Well, come on. Speak up! I can't hear you.

52. 1 C 24°
6-shot
2 SENSORITES/ SUSAN/BARBARA/ IAN/WHO

FIRST: We have been speaking to each other.

DOCTOR: What is it you want of us? (INDICATING BARBARA AND CAROL) Why don't you let these space people return to their earth?

SECOND: (USING HIS MICROPHONE) None of you can ever leave the area of the Sense-Sphere.

(4 next)

IAN: Why not?

FIRST: (TO IAN) You know the answer to that.

IAN: Because of Molybdenum. We are not interested in it.

SECOND: So you say. But once before we trusted earth men to our cost.

DOCTOR: "So Earth men have already been to the Sense-Sphere?"

53. 4 9°
2-shot
SENSORITES

FIRST: Yes, and they caused us a fearful affliction. We shall never allow it to happen again.

MAITLAND: (OOV) What do you expect us to do? Drift around for ever?

FIRST: No. You must all come back with us. A special area has been prepared for you on the Sense-Sphere. There you will live, and there you will be looked after.

54. 1 C 16°
3-shot BARBARA/
IAN/WHO

DOCTOR: These people can't possibly accede to such a request. It's out of the question.

SECOND: You will do exactly as we tell you, because you have no choice. Any of you.

DOCTOR: (INDIGNANTLY) My party has a choice, and I assure you, we haven't the slightest intention of spending the rest of our lives with you.

(4 next)

(THE SENSORITES TURN TO EACH OTHER

IAN: Well you've had your answer. What do you propose doing?

55. 4 9°
2-shot
SENSORITES

FIRST: We intend taking you down to the Sense-Sphere. But we don't wish to harm you in any way.

56. 1 C 24°
Group shot
A/B

IAN: Now that we know you, we've no wish to harm you either. But - you must get off this ship.

FIRST: If we refuse...?

IAN: We shall attack you.

FIRST: The other earth people will not be able to help you.

BARBARA: Haven't we proved that we don't need help?

SECOND: You've only proved you can lock doors. We can unlock them.

(THERE IS A PAUSE. NONE OF THEM ARE CERTAIN AS TO WHAT TO DO NEXT)

DOCTOR: Now listen to me. You have taken the lock from my Ship. I want it back immediately.

FIRST: You are in no position to threaten us.

DOCTOR: I never make threats. But I keep promises. I promise you I shall cause you more trouble than you've bargained for if you don't return my property.

(2 next)

On 1: shot 56

(PAUSE)

SECOND: We must - decide what we are to do.

Pan SENSORITE L to door.

(WITHOUT ANOTHER WORD, THE TWO SENSORITES TURN AND LEAVE THE COMPARTMENT. IAN IS MORE THAN SUSPICIOUS)

57. 2 C 24°
4-shot WHO/ SUSAN/BARBARA/ IAN

SUSAN: What are they going to decide.

IAN: I don't know.

BARBARA: It did have a double edge.

IAN: Yes, it was almost as if there was something else they could do to us.

DOCTOR: They might have been referring to Susan.

SUSAN: The Sensorites only spoke to me through my willingness to receive them.

DOCTOR: Next time - if there were to be a next time - they might try to control your brain, as they've done with these two.

Pan WHO R to 3-shot WHO/CAROL/ MAITLAND.

(THERE IS SILENCE FOR A MOMENT. MAITLAND MOVES TO STAND NEXT TO CAROL AND JOHN)

MAITLAND: Is there no way you can get into your own Ship?

DOCTOR: Not without the lock they stole.

CAROL: But they'll never give it back.

On 2: shot 57

DOCTOR: Oh, they aren't invincible, my dear. Did any of you notice the peculiarity in their eyes?

MAITLAND: (AFTER A LONG THOUGHT) No, I can't say I did.

DOCTOR: It is a fallacy, of course, that a cat can see in complete darkness. It can't. But - it can see better than we humans since the iris of its eyes dilates at night.

(HE SITS LOOKING AT THEM ALL IN TRIUMPH)

IAN & BARBARA in L.

IAN: What are you driving at, Doctor?

Push in losing MAITLAND & CAROL R.

Tight 3-shot

DOCTOR: Simply this. Those Sensorites - the iris of their eyes is the exact opposite of a cat's. The Sensorite's eyes were completely dilated, that is, enormous, in light.

IAN: The conclusion being that they will contract, or close up in darkness.

DOCTOR: Exactly! That will be our greatest weapon. The Sensorites will be frightened of the dark.

SUSAN in L of shot.

SUSAN: You can't be sure of that. You can only say they can't see in the dark.

(1 next)

DOCTOR: I doubt if they can even see in semi-darkness.

BARBARA: But doctor, assuming you are right -

IAN: (WITH IRONY) Which he is, of course0

DOCTOR: Naturally.

BARBARA: How can you be so sure the Sensorites will be frightened of the dark?

(WHO PAUSES BEFORE REPLYING)

DOCTOR: (SLOWLY) Wouldn't you be frightened, my dear, if you couldn't see your enemies...? Thank you for your admiration, Chesterton.

IAN: I haven't said a word.

DOCTOR: Telepathy, is not only a prerequisite of the Sensorites. I sometimes know what you think.

As SUSAN turns.

58. 1 B 24°
Group shot
Pan L a little as SUSAN comes to L f/g - lose MAITLAND & CAROL R.

(C.U. OF SUSAN. SHE IS 'LISTENING')

SUSAN: "I don't want to go".

59. 2 24°
3-shot IAN/WHO/BARBARA

DOCTOR: What? What are you...?

BARBARA: They're talking to her again.

IAN: What are they saying?

60. 1 B 24°
A/B

On 1: shot 60

SUSAN: Ssh! I can only just hear them. (SHE CONTENTRATES) That's better. It's one voice. A long way away.

DOCTOR: Yes, but what is the message?

SUSAN: (IGNORING HIM) "Very well, but the others must not be harmed".

Pan SUSAN L to door

(SHE GOES TO DOOR AND THE TWO SENSORITES STEP THROUGH)

Don't move, any of you. (SADLY) It's the only way, Grandfather. They knew I'd agree.

61. 2 24°
3-shot A/B

62. 1 B 24°
A/B

DOCTOR: Agree to what?

SUSAN: To go down to the planet. Otherwise we'll all be killed.

GRAMS
Q 16

The door closes

(THE SENSORITES TAKE HER ARMS AND SUSAN GOES THROUGH THE DOOR.)

SUP. SLIDE Next Episode
HIDDEN DANGER

FADE SLIDE

M I X

Starts Dr.Who ..... William Hartnell
Ends Designer ..... Raymond P. Cusick

ROLLER DURATION.....

MIX
SLIDE - Producer Verity Lambert

MIX
SLI DE - Directed by Mervyn Pinfield

FADE OUT

OVERALL DURATION .....